

Artist Resources – Olga de Amaral (Colombian, b. 1932)

[de Amaral Artist Website](#)

[de Amaral at Lisson Gallery](#)

[de Amaral at the Tate](#)

[de Amaral at Bellas Artes](#)



de Amaral, 2015

Photograph: Diego Amaral Ceballos

In 1969, de Amaral was included in a group exhibition entitled [Wall Hangings](#) at the Museum of Modern Art, one of the first exhibitions to recognize and feature the medium of fiber art.

Read a [digitized and translated](#) record of a 1981 interview with the artist and José Hernández available in the Documents of Latin American and Latino Art archive in the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.

de Amaral’s work has [catapulted](#) into the international art market in the last decade. Read an article in Artnet, “Gold Rush for 83-Year-Old Artist Olga de Amaral’s Seductive Weavings: Another senior woman artist is finally getting her due.”

In 2015, Galeria La Cometa in Bogota, Columbia, installed the solo exhibition [Color Sombra](#). Watch a [video](#) about the exhibition on YouTube.

[Olga de Amaral: 30 Años con Bellas Artes](#) was on display at Bellas Artes Gallery in Santa Fe, New Mexico, in 2016. The exhibition celebrated 30 years of the gallery’s representation of the artist.

de Amaral was invited by the [Dior Lady Art Project](#) to reinterpret the iconic Lady Dior bag in 2019, the third artist to do so. Watch a [video](#) about her contribution to the project.

Read an [article](#) in Artland Magazine: “Female Iconoclasts: Olga de Amaral, Unapologetically Against the Prescribed Narrative.”

Watch a short [studio visit](#) with de Amaral, where she discusses her emotional relationship with light, color, and space.

In 2021, Lisson Gallery installed [Olga de Amaral: The Elements](#), the artist’s inaugural show at the gallery in New York. Lisson Gallery began representing the artist in July 2021.

Olga de Amaral: To Weave a Rock was organized by the [Cranbrook Art Museum](#) and the [Museum of Fine Arts, Houston](#) in 2021. Watch a [video](#) about the artist, her practice, and this major exhibition of her work. Read an [article](#) in Art in America about the exhibition by Glenn Adamson and a [review](#) in CAA Reviews by Brendan McMahon.



de Amaral with her collection for Dior, 2019
Photograph: Dior

Olga de Amaral (Colombian, b. 1932)

Tierra y fibra 2, 1988

Horsehair and wool

Private Collection; L2024:12.1

Born and raised in Bogotá, Colombia, Olga de Amaral moved to the United States in the 1950s and studied fiber arts at the Cranbrook Academy of Art. She began integrating horsehair into her practice early in her career, creating deceptively simple compositions with linear woven patterns. **Tierra y fibra 2** is part of a series of six textiles that explore the interactions between wool, dyed horsehair, and light. The angle of lights and varied tightness of the weave allows for shadow patterns and light effects to interact with the complex entwined colors. As the artist has said: “Thread is like a pencil. I am amazed by the process of coloring thread... [it] is so elemental, and yet without being able to do this, I wouldn’t be able to do anything.”

On view March 27 – June 30, 2024





Olga de Amaral (Colombian, b. 1932)
Alquimia plata 6 (B), 1995
Linen, gesso, acrylic, and silver and gold leaf

Private Collection; L2022:9.1

Colombian artist Olga de Amaral became internationally known for her fiber-based artworks in the 1960s and 1970s. **Alquimia plata 6 (B)** is from the artist's *Alquimia* series (1983-present), the first in her oeuvre to incorporate gold leaf into tapestry design. Inspired by ceramicist Lucie Rie (1902-1995) and the Japanese tradition of *kintsugi* (repairing broken pottery with gold leaf), de Amaral began innovatively uniting metals with fibers in the 1980s. Her “woven walls” of gilded textiles are comprised of “mini-canvases” that are covered in gesso, acrylic paint, and silver and gold leaf. Laced together, they reflect the artist’s interest in tiled and shingled architectural landscapes. According to the artist: “My work is nothing more than my way of telling how I feel about life, about the soul of things.”

On view July 20 – October 23, 2022